# Jean-Philippe Renoult interviews Chris Korda for radio, April 6, 2023

**It will be questions about what gear you use and more personal questions that I intend to read out on air. I will send you the questions tomorrow and you can decide which questions you wish to answer or not !**

What gear!? My gear currently consists of a laptop & two speakers. Back in the 1990s I had a bit more gear, but nothing worth discussing. What makes my music unusual is not gear, but the composing techniques, including complex polymeter, and especially the fact that unlike 90% of so-called music producers today, I actually studied harmony. I also played jazz guitar for 35 years, studied under noted tenor player Jerry Bergonzi, and reached a semi-pro level before switching to piano.

I pioneered the use of complex polymeter in electronic dance music, starting in 1996 with “Buy”, “Buy More” and “Stencil.” Complex polymeter is music that uses three or more relatively prime time signatures simultaneously. I built a custom MIDI sequencer in order to make complex polymeter. Thirty years later I still write all of my music in a much improved version of that same sequencer, which is free and open-source. There are many examples of complex polymeter on “The Man of the Future.” Here is a list of them:

This is Cheese: 2,3,5,7,13,23,31
Into the Night: 2,3,5,7
Nothing: 2,3,5,7
I Like to Watch: 2,3,5,7
When It Rains: 2,3,5,7,11
Bones: 2,3,5,7,11
Salt: 2,3,5,7

**The Church of Euthanasia is the world's only anti-human religion. Is it the opposite of humanism, or can it be consider as another kind of humanism ?**

Consider it however you like, but the Church of Euthanasia is best understood as art, and specifically as neo-Dadaism. Its tactics are ambiguous and often involve parody, irony, and sarcasm. This follows from the observation that confusing people is an effective way of overcoming their resistance to learning and facing facts. As Salvador Dali said, “What is important is to spread confusion, not eliminate it.”

**Like Laurie Anderson before (eg ‘O Superman’), your voice is harmonised in non-gendered strategy. Can you tell me about the voice treatment you are using in ‘The Man Of The Future” and in ‘Apologize to the Future’ where the harmonised voice is even more relevant ?**

In “The Man of the Future” I sang the vocals pitched down with a matching tempo reduction, and then pitch-shifted the recording up, which allowed me to sing above my range without resorting to falsetto. All of the vocals on “Apologize to the Future” were created using an adversarial neural network, which is a type of AI. The resulting samples were then processed into tetrachords using a vocoder. Gender is not a significant factor in my musical decisions. For vocals, my primary considerations are intelligibility, prosody, and emotional affect. I usually write the lyrics first, and then compose music that suits their rhythm and meaning.

**ILTOW video was rapidly banned from mainstream networks. Was it your own choice or was there any pressure to make it almost disappear ?**

It was, and continues to be, inconceivable for “I Like to Watch” to appear on mainstream networks. In July 2002, the video got me banned from the Lowlands Festival in the Netherlands, and made me a cause célèbre in the Dutch newspapers. The mayor of Amsterdam also publicly tried to prevent me from appearing in his city, though he relented after pressure from free speech advocates. The video has been shown at underground film festivals, and in gallery and museum exhibitions, including last year’s retrospective at Confort Moderne in Poitiers.

**Do you feel part of a certain ‘Korda cinema dynasty’ ? What’s your relation with your family and this supposed heritage ?**

If there’s a gene for being a workaholic I certainly inherited it. My creativity was influenced by my grandfather, who was an excellent art director and a talented painter. I can write when I need to and I thank both of my parents for that.

**What are you working on at the moment ?**

Since 2019 I’ve had ten musical releases. The most recent is “Not My Problem, I’ll Be Dead” which just became available last month on Yoyaku. Another release titled “Primitive Man” is coming later this year, also on Yoyaku. Three of my post-2019 releases are modern classical, featuring solo piano, guitar, and strings. All of the music I’ve written since 2019 is algorithmic, specifically rules-based generative, and in complex polymeter. Much of it is also atonal, in the sense of avoiding scales and emphasizing all twelve tones of the chromatic scale equally. I taught myself atonal music theory (pitch class sets) in 2016, and added new features to my sequencer that facilitate atonal composing. Increasingly I use polymeter to generate novel harmony, along with Method Ringing and Balanced Gray Code. I’m currently focused on synesthesia, and I just finished a synesthesia machine called “Adagio for Color Fields” which will be shown at Goswell Road Gallery in Paris this autumn. In October I’ll exhibit Church of Euthanasia works at MUDAM in Luxembourg as part of the show “After Laughter Comes Tears.”